

edward johnson building  
faculty of music  
university of toronto



# SPECIAL CONCERTS SERIES

in co-operation with

**C B C RADIO**

present

*Leonard Rose*

cello

**Andrew Wolf**

piano

Sunday, February 14, 1982  
MacMillan Theatre, 8 p.m.

Seven Variations on a Theme from Mozart's *Magic Flute*: "Bei Männern welche Liebe fühlen".

**Ludwig van Beethoven**

Mozart's *Magic Flute* (1791) was performed in Vienna at the beginning of 1801, which was perhaps the stimulus for Beethoven's set of seven variations from the same year on the duet from Act I for Pamina and Papageno. The theme undergoes various elaborations in different tempos, with one variation (the fourth) in the minor mode. The work ends with an extended coda which amounts to an eighth and ninth variation.

**Sonata No. 4 in C major, Op. 102, No. 1**

**Andante - Allegro vivace**

**Adagio - Allegro vivace**

**Ludwig van Beethoven**

The years 1814-20 were not particularly productive ones for Beethoven. Apart from the two cello sonatas the only important works were four piano sonatas and the song cycle "An die ferne Geliebte". He completed the two sonatas Op. 102 by August of 1815. They met with a rather unfavourable press at the time. A reviewer in the *Allgemeine Musikalische Zeitung* noted that they were "different, quite different, from anything we have had previously even from the same composer... so composed as to give a thoroughly unusual and peculiar impression." The C major sonata must have seemed unusual indeed at the time. It is in two rather than the usual three movements. Both movements are fast and preceded by a slow introduction. The cello begins alone, presenting a melody which is then developed contrapuntally. This leads straight into the first allegro vivace in which there is also much exchange of motives, especially between the cello and the right hand of the piano. The second slow introduction is a long-breathed adagio which leads through a reminiscence from the first slow introduction into the second allegro vivace. In this movement, bravura sixteenth note passages alternate with a dream-like section with long held double stops in the cello.



**Fantasy Pieces, Op. 73**  
**Zart und mit Ausdruck**  
**Lebhaft leicht**  
**Rasch und mit Feuer**

**Robert Schumann**

**Adagio and Allegro, Op. 70**

**Robert Schumann**

The Phantasiestücke (Fantasy Pieces) and the Adagio and Allegro were both written in February of 1849 in Dresden, three months before the revolution which forced the Schumanns into exile. It was a very prolific period in Schumann's life, producing orchestral, piano and chamber music as well as songs. The Phantasiestücke are for clarinet, violin or cello with piano accompaniment. The three movements are all joined by the indication *attacca*, and get progressively quicker. All three are in ABA form with a coda. The first movement is in A minor, the second in A major with F major middle section and the last is in A major with an A minor middle section. The Adagio and Allegro is for horn, violin or cello with piano. The lovely slow movement is followed *attacca* by a lively rondo (ABACABA) with a coda.

— INTERMISSION —

**Sonate**  
**Prologue**  
**Serenade et Finale**

**Claude Debussy**

In 1915 Debussy, sick with the cancer which was to kill him in three year's time, wrote the first two of a projected set of *Six Sonates pour divers instruments* (of which only three were completed). The first of these sonatas was the Cello Sonata, which was first performed on March 24th, 1917 by Joseph Salmon with Debussy at the piano. The work is rhapsodic in nature, with little that is recognizably sonata-like in the treatment of the material. The writing is fragmentary, especially the middle movement with its almost continuous cello pizzicato. The sonata is sustained by a spirit of irony, sarcasm and even buffonery, rather than solemnity.

### **From Jewish Life: Prayer**

**Ernest Bloch**

Ernest Bloch was a Swiss composer who became an American citizen in 1924. His Jewish heritage is reflected in many of his works, such as the *Israel Symphony*, *Trois poèmes juifs*, *Schelomo*, *Baal Shem* and *From Jewish Life*. The last-named work was written in Cleveland in 1924 and consists of three movements, of which the first, 'Prayer', is often performed as a separate concert piece.

### **Introduction and Polonaise Brillante, Op. 3**

**Fryderyk Chopin**

Chopin is associated almost exclusively with his works for piano, but in addition to the present work he also wrote a *Grand Duo* and a *Sonata* for cello and piano. The pianist is not reduced to the role of humble accompanist in the *Introduction and Polonaise*, as in so much nineteenth century display music for the drawing-room, but rather is called upon for some brilliant passage work of his own. The slow introduction ends in a cadenza for piano (with cello as well in some editions). The fast movement is dominated by the polonaise rhythm (♩♩ ♩♩♩) and features a rondo-like alternation of themes.

**- notes by Robin Elliott**

**Next event: Ronald Smith, piano, Tuesday, February 16, 8 p.m. Walter Hall**

**Next concert in this series: Charles Rosen, piano,  
Tuesday, March 23, 8 p.m. MacMillan Theatre**